

*Catalogue of an  
Exhibition of Etchings*

*By*

*Bracquemond and Buhot*

*With an Introduction  
by Frederick Heppel*

*Frederick Heppel & Company  
4 East Thirty-ninth Street  
New York*

*February 25th to March 25th, 1908*





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## INTRODUCTION

**T**HIS exhibition of the etchings of two contemporary French painter-etchers presents a vivid contrast. The two have very little in common except the fine quality of their work, but each artist is pretty sure to retain a permanent and distinguished place in art by right of his genuine originality as well as because of his technical power as an etcher.

Bracquemond, who was born at Paris in 1833, has survived his younger contemporary and he is still hale and hearty; while Buhot, who was born at Valognes, Normandy, in 1847, died at Paris in 1896.

The etchings of Bracquemond are very like the man who made them. He is a great, strong, virile man, and this forceful personality is reflected in every picture that he has made. As a technician in etching he is, perhaps, supreme; but he is not as well known among American connoisseurs as he deserves to be, and for the reason that his robust nature always scorned to descend to more or less feeble prettiness; and such prettiness is the quality which is the first to attract the great public everywhere. To demonstrate this let us contrast some very popular picture by Angelica Kauffmann with one by Rembrandt. The former is undeniably "pretty" and the Rembrandt may be frankly ugly; but in greatness how the ugly picture towers above the pretty one!

Bracquemond has won all the official honors of the Paris Salon,—even to the supreme recompense of the Medal of Honor,—and in Beraldi's twelve volumes, *Les Graveurs du XIX<sup>ème</sup> Siècle*, the author devotes the whole of his third volume to the etchings of Bracquemond. Beraldi writes of him:

“He is one of the artists who have most powerfully contributed to the revival in France of original painter-etching. The art could not have found a stronger champion. Robust in mind as he is in body, persevering, confident in himself in spite of those difficulties which beset so many budding artists of talent, such obstacles only served to make him stronger. He never had a teacher, but formed his style all alone. Having borrowed a volume of an encyclopedia he learned from it the technics of the etching process and then proceeded to etch without further teaching. His first attempt dates from 1849.”

Beraldi goes on to state that Bracquemond's method of etching was always simple and direct and that he never troubled himself by making use of tricks or artifices—either of etching or of printing.

Félix Buhot's work is in strong contrast to that of Bracquemond. Bracquemond was always strong—almost harsh in his work, while Buhot (without ever being weak) was delicate and refined, and made use of the whole gamut of the etchers' processes,—aquafortis, dry-point, aquatint, roulette; in fact his processes were very complicated, although they never overpassed what is legitimate to a very accomplished technician.

Personally he was a typical embodiment of the Gallic spirit, both in its vivid brilliance and in its unrest; one in whom the lamp of life burned with an intensity quite foreign to the nature of the slower (and per-

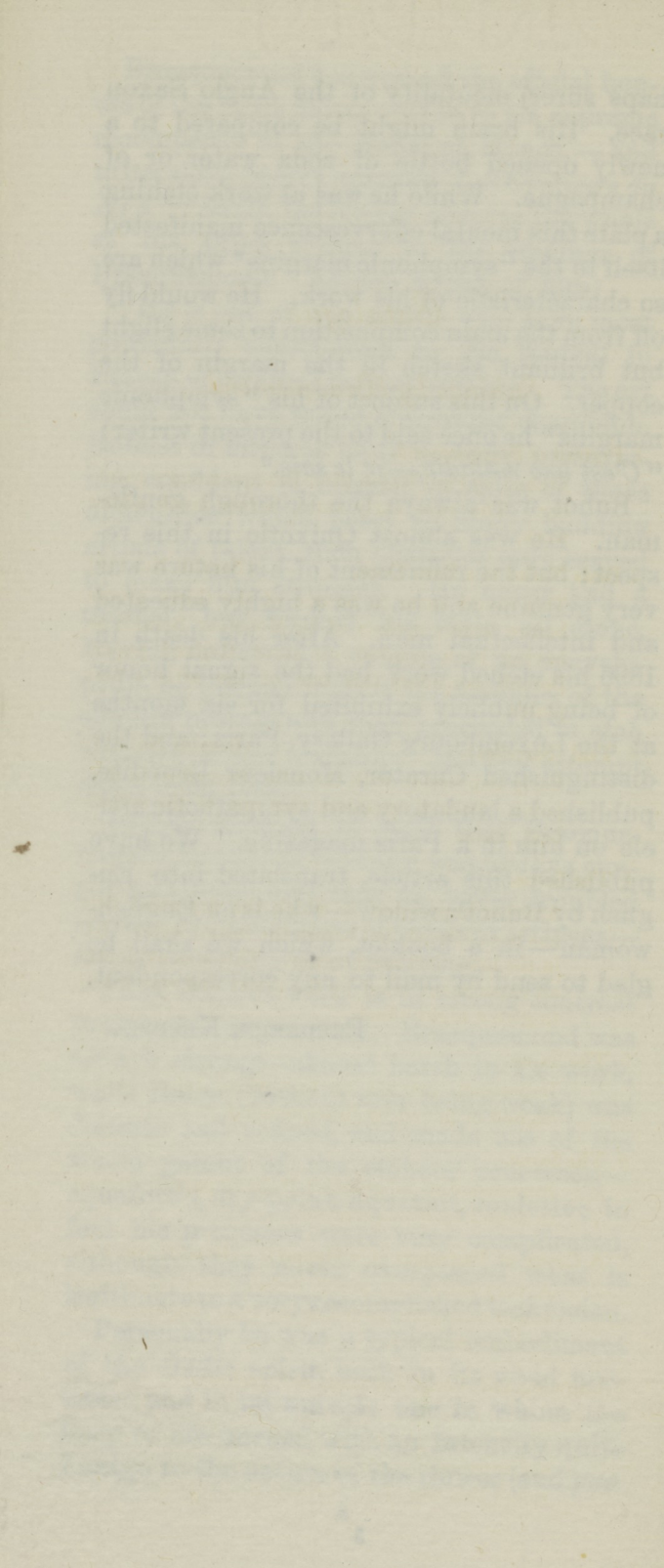


haps surer) mentality of the Anglo Saxon race. His brain might be compared to a newly opened bottle of soda water or of champagne. While he was at work etching a plate this mental effervescence manifested itself in the "symphonic margins" which are so characteristic of his work. He would fly off from the main composition to some slight but brilliant sketch in the margin of the copper. On this subject of his "symphonic margins" he once said to the present writer: "*C'est une maladie,—je le sais.*"

Buhot was always the thorough gentleman. He was almost Quixotic in this respect; but the refinement of his nature was very genuine and he was a highly educated and intellectual man. After his death in 1896 his etched work had the signal honor of being publicly exhibited for six months at the Luxembourg Gallery, Paris; and the distinguished Curator, Monsieur Bénédict, published a laudatory and sympathetic article on him in a Paris magazine. We have published this article, translated into English by Buhot's widow—who is an Englishwoman—in a booklet, which we shall be glad to send by mail to any correspondent.

FREDERICK KEPPEL.





# Catalogue

## *Etchings by Bracquemond*

### 1 Portrait of Bracquemond.

Etched by Paul Rajon after Bracquemond's painting. The rare early state, before much added work.

### 2 Birds Nailed to a Barn Door. (Beraldi No. 110)

This would seem to be one of the thirty proofs before letters spoken of by Monsieur Beraldi as having been printed on stout Holland paper. Beraldi considers this one of the artist's best plates.

### 3 Teal (Sarcelles). (Beraldi No. 111)

Early impression with the title (Sarcelles) in dry-point. Beraldi considers this one of the artist's best plates.

### 4 The Same.

Another impression, in which the dry-point title has been effaced, but before the initial letter "B" in the lower left hand corner. This was evidently an experiment tried by the artist and was inked to give a night effect.

### 5 The Same.

Impression printed on thin white Japan paper. Signed in pencil by Bracquemond.

### 6 The Same.

Impression on old greenish Holland paper. Signed in pencil by Bracquemond.

### 7 A Covey of Partridges (Un Rappel). (Beraldi No. 163)

A very early trial proof, before some large trees which were later added at the left. Signed in ink by Bracquemond.

### 8 Lapwing and Teal (Vanneaux et Sarcelles).

(Beraldi No. 175)

Proof before the initial letter "B." Only five or six impressions taken in this state. Beraldi considers this one of the artist's best plates.

- 9 **The Same.**  
Proof on fine white Japan paper. Signed in pencil by Bracquemond.
- 10 **The Same.**  
Proof on old greenish Holland paper. Signed in pencil by Bracquemond.
- 11 **The Coming Storm (La Nuée d'Orage).**  
(Beraldi No. 219)  
Trial proof before the sky. Printed on yellowish Holland paper and signed in pencil by Bracquemond. Only about twenty impressions exist in this state. Beraldi considers this one of the artist's best plates.
- 12 **The Same.**  
The impression of the completed plate which was selected by Monsieur Bracquemond as a model proof for the printer. Marked in his handwriting "*Bon à tirer, Bracquemond.*"
- 13 **The Same.**  
On fine white Japan paper. Signed in pencil by Bracquemond.
- 14 **The Same.**  
Proof on old greenish Holland paper. Signed in pencil by Bracquemond.
- 15 **The Old Cock.**  
(Beraldi No. 222)  
Impression on yellowish Japan paper. Signed in pencil by Bracquemond. Beraldi considers this one of the artist's best plates.
- 16 **Sea Gulls (Les Mouettes).**  
(Beraldi No. 223)  
Impression on old white Holland paper. Beraldi considers this one of the artist's best plates.
- 17 **The Same.**  
Impression on old yellow Chinese paper. Signed in pencil by Bracquemond.
- 18 **The Same.**  
Impression on greyish India paper. Signed in pencil by Bracquemond.
- 19 **A Flock of Teal Alighting (Roseaux et Sarcelles).**  
(Beraldi No. 224)  
Impression before the initial letter "B," on stout Holland paper. Marked "*Bon à tirer, Bracquemond.*" Beraldi considers this one of the artist's best plates.
- 20 **The Same.**  
Impression on grey India paper. Signed in pencil by Bracquemond.



21 **The Same.**

Impression on old greenish Holland paper. Signed in pencil by Bracquemond.

22 **The Same.**

Impression on fine white Holland paper. Signed in pencil by Bracquemond.

23 **Golden Pheasants (Au Jardin d'Acclimatation).**

This was an experiment by Monsieur Bracquemond in color printing from several plates as it was practised by Debucourt. Very rare.

24 **The Rabbit.**

(Beraldi No. 220)

The first state with the background almost white. Beraldi considers this one of the artist's best plates.

25 **The Same.**

The second state. The background has been shaded and there is much further work on the body of the rabbit.

26 **Drawing for the Above Etching.**

27 **Pheasants at Dawn (Brumes de Matin).**

(Undescribed by Beraldi)

Impression on stout Holland paper, before the initial letter "B." Marked "*Bon à tirer, Bracquemond.*"

28 **The Same.**

On fine white Japan paper. Signed in pencil by Bracquemond.

29 **The Same.**

Another impression on thin white Holland paper. Signed in pencil by Bracquemond.

30 **The Same.**

Another impression on old greenish Holland paper. Signed in pencil by Bracquemond.

31 **The Bather (Canards Surpris).** (Undescribed by Beraldi)

Very early state, before much added work all through the plate. This proof bears the inscription: "*à Maurice Guillemot, Bracquemond.*"

32 **The Same.**

Impression of the completed plate on stout Holland paper, but before the initial letter "B." Marked "*Bon à tirer, Bracquemond.*"

33 **The Same.**

Impression on old yellow Chinese paper. Signed in pencil by Bracquemond.

34 *The Same.*

Impression on greyish India paper. Signed in pencil by Bracquemond.

35 *The Same.*

Impression on old greenish Holland paper. Signed in pencil by Bracquemond.

36 *Sunrise.*

(Undescribed by Beraldi)

Early trial proof before much added work. On fine white paper. Signed in pencil by Bracquemond.

37 *The Same.*

There is considerable additional work throughout the plate. Impression on stout Holland paper. Signed in ink by Bracquemond.

38 *Le Point d'Interrogation.*

(Undescribed by Beraldi)

Early trial proof on stout white paper. Signed in pencil by Bracquemond.

39 *The Same.*

Another trial proof on white paper. Retouched in ink and charcoal by the artist. Signed in pencil by Bracquemond.

40 *The Same.*

Impression of the completed plate on fine white paper. Signed in pencil by Bracquemond.

*Etchings by Félix Buhot*

41 *Le Réveillon.*

(Bourcard No. 67)

42 *Pluie et Parapluie.*

(Bourcard No. 68)

Impression on stout Holland paper. Stamped with Buhot's monogram.

43 *Les Noctambules.*

(Bourcard No. 69)

Impression on fine old Holland paper. It bears Buhot's monogram and also his signature in pencil as well as other notes in his hand-writing.

44 *La Ronde De Nuit.*

(Bourcard No. 70)

Impression on old Holland paper. Stamped with Buhot's monogram and signed in pencil.

45 *The Same.*

Another impression, on greyish buff paper. Also stamped and signed by Buhot. In this second impression a tone has been left over the puddles in the road, so that they do not count as high lights.

46 L'Angelus.

(Bourcard No. 72)

Impression on stout Holland paper. Stamped with Buhot's monogram.

47 The Gypsy Wagon (Les Gardiens du Logis).

(Bourcard No. 77)

Very early trial proof. The subject occupies only half of a large plate. Stamped with Buhot's monogram. There were only four or five impressions taken in this state.

48 The Same.

Another impression, in which the plate has been reduced in size. Printed on old greenish Holland paper and stamped with Buhot's monogram.

49 The Witch (La Malgaigne).

(Bourcard No. 79)

50 The Cab Stand (Les Fiâcres).

(Bourcard No. 123)

This plate is also called *Une Matinée d'Hiver au quai de l'Hôtel-Dieu*.

Early impression on white Japan paper. Stamped with Buhot's monogram. Beraldi considers this one of the artist's finest plates.

51 The Same.

Another impression, also on Japan paper, more heavily inked. This impression is in a later state of the plate, the lower margin having been cleaned and the title added in dry-point.

52 Pier at Folkestone (Débarquement en Angleterre).

(Bourcard No. 130)

Impression on yellowish Japan paper. Marked "*Une des premières épreuves d'essai avant l'ébarbement, Félix Buhot.*" Beraldi considers this one of the artist's finest plates.

53 The Same.

Another impression printed in *bistre* ink on old greenish Holland paper. The bodies of the gulls are wiped out to show white. Stamped with Félix Buhot's monogram.

54 The Same.

Impression on yellowish Holland paper. Marked "*épreuve d'artiste, Félix Buhot.*"

55 Jetty in England (Une Jetée en Angleterre).

(Bourcard No. 132)

Very early trial proof in pure dry-point. On stout Holland paper. There exist only three impressions in this state. Marked in Buhot's hand-writing, "*1re. état, non ébarbé—3 ép.*"



56 The Same.

Impression in which the first sketches have been erased from the margin and a tone of aquatint added almost all over the plate. Impression on old greenish Holland paper.

57 The Same.

Impression in a later state, on warm yellowish Holland paper. Various sketches have been added in the margin at the left, and a flock of gulls has been introduced into the sky, beside numerous other changes. Stamped with Buhot's monogram and marked with his writing, "*La Jetée (première idée du Débt) tiré à petit nombre.*"

58 The Same.

Another impression but considerably changed. The gulls have been taken out of the sky, there are new sketches in the margin and the effect given is that of a violent rain-storm. On white Holland paper.

59 Rochester.

(Bourcard No. 147)

Signed in ink by Buhot. There are only twenty impressions of this plate in existence.

60 The Country Neighbors (*Les Voisins de Campagne*).

(Bourcard No. 148)

Early trial proof on stout Holland paper. Before any of the sketches in the lower margin.

61 The Same.

Impression on old Holland paper. There are sketches in the lower margin and various changes throughout the plate.

62 The Same.

Another impression, in which the sketches have been effaced from the margin and the title rewritten in dry-point. Marked in the artist's handwriting "*à Monsieur Hedouin, Félix Buhot.*"

63 Les Petites Chaumières.

(Bourcard No. 149)

Impression on old white Holland paper. The monogram has been roughly drawn in pencil by Buhot.

64 The Same.

Another impression on warm toned paper. Stamped with Buhot's monogram.

65 Les Grandes Chaumières.

(Bourcard No. 150)

Impression on stout Holland paper. Stamped, and signed in pencil by Buhot. In this impression the weeds in the left foreground have not as yet been reduced in tone.

66 **The Same.**

Another impression, in which the weeds in the left foreground have been reduced in tone. Printed on greyish paper and stamped with Buhot's monogram.

67 **Souvenir of the Medway.** (Bourcard No. 153)

Impression on stout Holland paper. Stamped with Buhot's monogram.

68 **Le Petit Enterrement.** (Bourcard No. 154)

Extremely rare and early trial proof, in which the subject occupies only half of a large plate. Printed in black ink.

69 **The Same.**

Impression from the plate cut down. Aquatint has been added over a large part of the surface. In brown ink on greenish Holland paper. Stamped with Buhot's monogram.

70 **Westminster Palaces.** (Bourcard No. 155)

Beraldi considers this to be one of the artist's finest plates. Very early trial proof, on white Holland paper. The sketches in the margin are still very unfinished.

71 **The Same.**

Impression in which the sketches in the margin have been carried much further. This proof is printed on *papier essencé*. This paper, of which Buhot was very fond, seems to have been soaked in turpentine. It gave a warm yellow glow to the proof, but unfortunately rendered the paper somewhat brittle. Signed in pencil by Buhot.

72 **Clock Tower.** (Bourcard No. 156)

Beraldi considers this to be one of the artist's finest plates. Very early trial proof, in black ink, on stout white Holland paper. The sketches in the margin are merely indicated. The proof bears the following inscription, "*1er. état tiré à 4 épreuves, Félix Buhot.*"

73 **The Same.**

Another impression, in which the work over the entire plate has been carried much further. The margin is here printed in a slightly different tone of ink from the main composition. Impression on thin white paper, stamped with Buhot's monogram.

74 **Gravesend.** (Bourcard No. 157)

Impression in black ink on thick white paper. The plate is here wiped practically clean. The proof bears the following inscription, "*épreuve d'essai (nature), Félix Buhot.*"

75 The Same.

Impression in which there is considerable tone left on the plate. In brown ink on white paper.

76 The Same.

In this impression the principal figure has been changed. Buhot seems still later to have entirely removed the figure because this proof bears the inscription, "*3e. état — avant l'effaçage du personnage. Félix Buhot.*"

77 La Falaise — Baie de Saint-Malo. (Bourcard No. 165)

Very early trial proof, printed in brown with a small false margin printed in black. There is a state earlier than this, but it exists in only two impressions. The plate underwent many changes but this state and the succeeding are by far the finest.

78 The Same.

Another impression but printed without the false margins. There is also some further indication of shrubs in the foreground.

79 Geese (Les Oies). (Bourcard No. 166)

Impression on very smooth paper of a warm tone. Stamped with the monogram and marked "*épreuve d'essai, Félix Buhot.*"

80 The Same.

Another impression on green paper. Also stamped with the monogram and marked, "*épreuve d'essai avant la planche terminée, Félix Buhot.*"











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